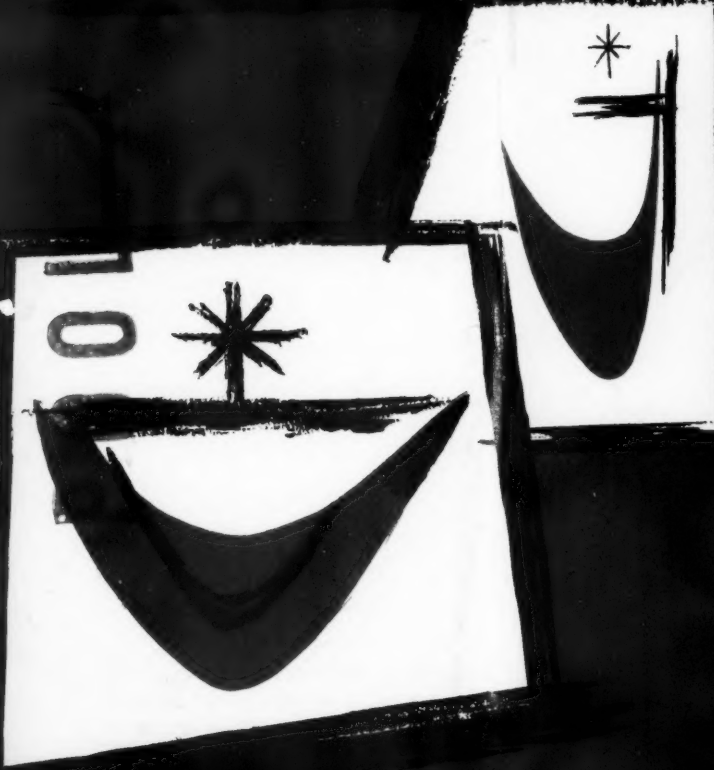




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CLEVELAND, JUNE 30, 1958

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**MARIE H. WOLFS**, *Director of Art, Parma Public Schools*
- MONDAY, JUNE 30**  
**9:30 A.M. to 11:45 A.M.**
- HOTEL PICK-CARTER, EMBASSY ROOM**
- PRESIDING—ALFRED HOWELL**
- GREETINGS—WILLIAM B. LEVENSON**, *Deputy Superintendent, Cleveland Public Schools*
- GREETINGS FROM REGIONAL ORGANIZATIONS**
- REMARKS—CHARLES M. ROBERTSON**, *Vice President, N.A.E.A.*
- PANEL DISCUSSION—AN APPRAISAL OF PRESENT DAY ART EDUCATION**
- PARTICIPANTS:**
- JACK ARENDS**, *Associate Professor of Fine Arts, Columbia University*  
**RONALD DAY**, *Assistant Supervisor of Art, Cleveland Board of Education*  
**OLIVER J. DEEX**, *Principal, Glenville High School, Cleveland, Ohio*  
**ELIZABETH HAMILL**, *Principal, William Cullen Bryant Elementary School, Cleveland, Ohio*  
**CHARLES S. FORD**, *Art Teacher, Glenville High School, Cleveland, Ohio*  
**MANUEL BARKAN**, *Professor of Art Education, Ohio State University, Columbus, Ohio*
- LUNCHEON 12:00 Noon to 2:00 P.M.**
- HOTEL PICK-CARTER, LORENZO CARTER ROOM**
- PRESIDING—REID HASTIE**
- ADDRESS—THOMAS MUNRO**, *Curator of Education, Cleveland Museum of Art*  
**THE MUSEUM IN ART EDUCATION—PRESENT AND FUTURE**
- 2:30 P.M.**
- CLEVELAND INSTITUTE OF ART, 11141 EAST BOULEVARD**
- PRESIDING—CHARLES M. ROBERTSON**, *Vice President, N.A.E.A.*
- GREETINGS AND WELCOME—JOSEPH McCULLOUGH**, *Director of Cleveland Institute of Art*
- TOUR OF BUILDING, INCLUDING ANNUAL EXHIBIT OF STUDENTS' WORK**
- REFRESHMENTS WILL BE SERVED**

## THE EDUCATION OF THE SENSIBILITIES

ROBERT A. LOWE

This is not going to be the conventional kind of an essay where the author's conclusions are ready-made from the start. In such an enterprise, the matter of the essay is a rhetorical tour de force, whose aim is to persuade the reader to accept conclusions which the author has already arrived at, perhaps by entirely different considerations. I propose here to do something different; that is, to merely think aloud about a subject which fascinates me, to turn it over in my mind, to measure it against my experience, and if in the course of this undertaking anything resembling a conclusion arises, it will have to fight its own way, for I have in truth no axe of my own to grind.

But if I arrive on the scene lacking conclusions, persuasions and opinions, I am not necessarily unarmed; in fact, I have a gleaming array of weapons with which I intend to cut the subject to pieces. These weapons are my doubt, scepticism, and uncertainty concerning the whole matter of the education of the sensibilities, and in this essay these doubts take the form of questions. Adroit questioning can uncover possibilities and illuminate a subject matter in a way that persuasive argumentation can never equal; therefore, although I do not expect to be able to answer such questions as "what constitutes the education of the sensibilities", or "it is possible really to set up a program for the education of sensibilities?", I nevertheless intend to uncover some of the material that any answer to these questions must involve.

Before getting bogged down in the philosophical mire which the word "education" introduces, let us turn for a moment to the word "sensibility", and see if we can clarify a few things. What is a "sensibility", anyway? Is it a human faculty? Do some men have greater or different sensibilities than others? And if so, what is there about the so-called "sensibilities" which might justify us in asserting that a poet differs from a non-poet in no more recognizable a way than in the difference in his "sensibilities"?

"Sensibility", a noun, apparently refers to a sort of quality, faculty, instrument, or latent potentiality which the human psychic mechanism brings into play whenever it is engaged in experiencing. Since it is continually thus engaged, there is really no opportunity for examining the sensibilities apart from observing them in experience; that is, in a dynamic form. We will not be far from the common meaning of sensibility if we adopt the metaphor of instrument, and look upon a sensibility as a kind of tool or implement through which experience becomes possible. Perhaps one could say that a man or other biological organism that is devoid of sensibility, (the tool which makes experience possible) must likewise be devoid of experience, and further, must possess no consciousness. It seems at this stage of my thinking that *sensibility*, *experience*, and *consciousness* are all intimately connected terms; let us try to disentangle them a little. In the first place, the terms *sensibility*, *experience* and *consciousness* all imply a broader frame of reference; they are all terms that have their use and meaning in illuminating the relation between mind on the one hand and reality on the other. I have a vague intuition that the relation between mind and reality is ultimately the basic issue in any discussion of "the education of the sensibilities". But let us not go into the mind-reality problem right now. I have a feeling that it will come up again and again as this experiment in thinking proceeds. Let me go back to the tangle of terminology as yet unravelled, for I think that there are some important things which still may be brought to light.

What I want to talk about are the words *sensibility*, *experience* and *consciousness*, their mutual relations, and the role they play in the mind-reality problem. Then I hope to be able to take



the word *sensibility* and plunge into its meaning a little more deeply. A metaphor comes into my mind which may be illuminating. Let us imagine a television camera, a television screen, and a "something" towards which the camera is turned in the attitude of attempting to capture an image of it. When the whole mechanical system is put in operation we have a good analogy for the mind-reality situation. The "something" is the "real", the bruteness in experience which resists our dreams and desires. The "something" is the object, the television system is the *mind*, the camera is the *sensibility*, the screen is *consciousness*, and the overflowing series of images which fill up the screen is *experience*. The whole activity taken at once is a process; for the machine, the process of capturing and displaying images; for the mind, the process of creating and displaying experience. I suppose the analogy of man and machine is imperfect, but I must be satisfied for the moment, for I am at least enabled by this to untangle the words *sensibility*, *consciousness* and *experience*, and throw them into a perspective where their relations and interdependence becomes more clearly defined. I have also arrived at another thought: the organ of a sensibility cannot be separated from its functioning in consciousness; as, for instance, the eyeball or the liver can be separated and examined apart from the processes of "seeing" and "digesting". When we wish to examine the "sensibilities" we must try to capture glimpses of them at work. We must try to discern their presence in experience.

We are now at a point which I have felt inevitable all along, the point of approaching experience and asking it about the sensibilities. I have dreaded this point since it first appeared dimly on the fringe of my thinking. It seems to be a very difficult thing to ask experience questions and get intelligible answers. At least two people have found a method for interrogating experience and getting some illuminating replies. The first was Kant in the *Critiques*; the second was Hegel in the *Phenomenology*. Shall I depend on them, and use their methods? Kant said, "Look here, Experience! You are the way you are because the mind is the way it is, and therefore by examining the mind, I can draw up a chart of your parts and how they function together to make

you appear as you are." Hegel said, "Look here, Experience! Just tell me what you look like and I can tell you what you're made of." Kant was after a logical analysis of experience; Hegel's analysis was phenomenological. I wish I could think of another way, perhaps a better way to interrogate experience, but none comes to mind. What was Dewey's approach? Was his different? I don't know. What Dewey lacked was a rigorous conception of method; there is no "transcendental deduction" in Dewey, or no "dialectic". Dewey reduced everything to biology, the organism struggling to overcome environment and the environment struggling to overcome the organism. By this rubric everything including moral experience and aesthetic experience is explained away. Dewey is interesting, but not very illuminating. I will not adopt his "biological" analysis.

But the interrogation of experience is waiting, and I am afraid to move ahead. Shall I become a Kant or a Hegel? Shall I flip a coin? Shall I walk along the riverbank in silence for ten years and work out a new method of talking to experience the way Kant did? I haven't time. How shall I proceed, logically or phenomenologically? I must move on—a line from Yeats come to my mind:

"I, through the terrible novelty of light, stalk on, stalk on;

Those great sea horses bare their teeth and laugh at the dawn."

I choose! I choose Hegel, for no earthly reason but perhaps a poetic one.

I could have chosen pragmatically, but I don't like Dewey. The thought of invoking the pragmatic criterion leaves me cold. I choose on intuition, on my feelings. After all I must be honest. I have overcome a rational impasse by intuition, perhaps even by inspiration. So, Experience, tell me about the sensibilities-

I have in my mind an experience in which my sensibilities seemed to be functioning superbly, and as a phenomenological analyst, I must ask myself what ingredients I can taste in this experience. What moments or forms appear when I examine the phenomena? The strongest taste is that of a foreign element—something new. This something appears in the sense of encounter, the sense of apprehending a "something" external. This is the

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## INTERESTS, KEYS TO CREATIVE, 'WHOLE' CITIZENS

RUTH ELISE HALVORSEN

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We still consider ourselves a young nation and especially young in the knowledge and use of the atom in this world concerned with outer space. We are aware that as an alert nation, we must take stock of ourselves as to our comparative strengths and capacities for greater achievement in a scientific and technological culture. Our ideologies and democratic institutions are being compared to other powers. This has brought us to question the integrity of our "way of life", and our educational institutions. Critical surveys have shown that we are not the only nation who has achieved an outstanding record of material results and services. Though we have continuously worked for a specialization in our culture, we find other nations have done so as well. But we have been dedicated to accomplish certain goals without hurting democratic values. And just as we desire the full development of the individual for the good of the whole, we must think of the good of the whole world. Modern means of transportation are making us one world. The time may not be far when all nations will join together for the conquest of space as an outpost of peace. Much has been said

about ways in which we as a people can proceed in the race to provide adequate leadership in science and technology. Certain educational groups are stressing a curriculum of science and mathematics, thereby believing we'll create competent leadership in science and technology. But ours must be a balanced program of education, for living in the world of today and tomorrow, we need to understand all aspects of human relationships, not merely the functioning of mechanistic devices. With the stress on leadership in science, there must be emphasis in other fields, since our increasingly complex society requires the high level talents of people to be fully developed in their sensitivity to human values, both personal and social.

With all the benefits of our scientific progress, many of us see a threat to the vital role of all people enjoying the democratic way of life. The change in our population structure, coupled with tremendous technological development and security requirements, have brought about a manpower problem. These changes have brought definite shortages of techniques, educators, scientists, research workers, medical men, administrators, etc. Due to this great shortage in these fields we will need more educational opportunities for more people, and for longer periods of time. Advanced education in these kinds of work must be provided.

Everyday, we hear and read that we are facing drastic changes in the character and quality of our American civilization and the education of our people. Some people are wondering if we have been sitting still as "a nation" because we've permitted only a limited number of our people to develop great ingenuity in a machine technology. Others think we have been a satisfied and apathetic people who can through the threat of war suddenly be motivated into new directions of thinking and doing. Still others think we have been a vital people, who through research and development of human potentials are able to discover the healthy needs of our world.

This last analysis of our culture is the one which gives a most "stern summons," and which for educators requires a discovering of the high challenge of **interests** in the people with whom we work. This requires the sensitive approach in determining the aptitudes and abilities of individuals and

an understanding of their power of motivation in the learning process. Through the discovery of these interests and abilities we can thereby urge our students to go into those fields in which they can best serve. A variety of experiences, dealing with many materials and adequate challenges, are essential to help each individual develop. The key role of the teacher is in giving guidance so that the individual will make the most of his potentials. Knowing the general intelligence, the aptitudes and interests of each individual helps us to give further guidance in the discipline of his work so that he can master skills and develop techniques needed for further educational progress. Having achieved this, the student should be able to give the greatest contribution to his group and thereby, in the interaction with his group, enrich his life.

The expressive work of art education programs has much to contribute to the purposes of general education. They are basic to the improvement of the thinking processes of the individual and the general health and welfare of all in a fast changing social order. The richness of the social order is dependent upon the uniqueness and diversity of its educated members. Security, selfhood, and integrity are individual values which also must be basic values of the group. Thus the purpose of the group is to foster progressive growth and enrichment of each of its members. This gives the individual an inner satisfaction which, in turn, releases an outer expression of the arts. Therefore, expression in the arts is the core of a highly developed society whereby its members may distinguish themselves in personal ways.

If, then, our general education program is to serve our social order in helping our students to adjust to our changing social order, critical studies must be made of the educational program. Let us be alert in this analysis to keep a well balanced education program with the emphasis upon devotion to the American way of life and its values. A balanced program of education must provide a wide variety of experiences to insure physical, emotional, intellectual, and spiritual growth of each of its members. We see daily society's interest in industrial design: new car designs, contemporary houses, dress design, etc., express the social values of manmade objects. But this is not enough. Designs for the good life come about through an

awakened awareness of our total visual environment. A heightened sensitivity to excellence in all areas of living must be developed.

Though we are seeing much current emphasis on science, it is good to note that both vocational and professional training schools are still endeavoring to find ways of getting the humanities into their programs. One college, preparing scientists and engineers has an art program for all their students. This is promising for the enrichment of our social culture. May other colleges also 'take care' in this strategic time of our American republic.

What are the sources to which we can look for the development of an adequate art program—rich in art experiences, enabling us to meet individual capacities, interests and motivations? Teachers and lay members of our contemporary society must be cognizant that the art curriculum embodies objectives that satisfy inner psychological and growth needs of the individual. Always we must seek to prepare individuals to live a rich life. Academic content is limited for challenging the interest and intellectual capacity of the individual. This is a time for fresh appraisal of our total educational program when so many questions are being raised concerning what ought to be learned, and what can be learned.

The educational objectives in our free society are many, for there are contrasting views of the purposes of education. No matter what the subject area, it is essential that every effort should be made to achieve the highest development of the individual to pursue these desirable life goals: common knowledge, concepts, ideas, skills, attitudes, and appreciation. Since these goals are constantly changing, they must be continuously reappraised so that the individual's contribution to his group can help establish enduring human values.

In science, research has been made to establish a consistent program of study which can be modified or extended, as may be necessary. It is equally essential that in all other areas research also must be carried on. This is especially necessary in art education, for in no area can human values be better stressed. To know the needs of the individual, we must constantly remember that it is

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## THE CHILD-SCIENTIFIC ROBOT OR A CREATIVE HUMAN?

PROF. CARL REED

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Today it appears highly probable that each child is to be forced into a predominantly scientific curriculum mold designed to satisfy one limited aim of the state instead of being educated in a program planned to develop him into a creative individual capable of discharging his broad responsibilities as an independent member of a democratic society.

It is paradoxical that the American educational system—the segment of our culture which one would expect to be the least vulnerable to propaganda—now finds itself in a defensive position as a result of the Soviet's most skillful presentation of a laudable scientific achievement to an all too gullible American public. The resulting profound alterations being developed may well destroy the major gains of the last 150 years in American education. Criticisms notwithstanding, our educational system is the greatest development of its kind in the history of man.

It is to be expected that a technological society would stress the study of science in its schools. This has been the case in American schools, with increasing emphasis, in recent years. Guidance counselors, college entrance requirements, vocational

opportunities, available scholarships, and too often selfish industrial promotion have all encouraged students to ignore the creative arts and to pursue science and math courses. The trend has been developing over the years to require science courses at lower levels in the public schools and some schools have been requiring double periods of science in the junior high school grades. Little or no encouragement has been given to students, by parents or educators, for participation in the creative arts. This was the situation when a Russian launched satellite appeared in our heavens.

From the hysteria which clouded the atmosphere following the reception of the first beep, beep from Sputnik #1 came the vicious attacks on American education. Politicians sensitive to the possibility of criticism of their own leadership, immediately blamed the schools for the situation which made possible this tremendously successful propaganda coup. The hue and cry has been picked up by the multitude. Education is the scapegoat, and only by massive revamping of it and legislation aimed at dictation of direction can we recover—so say the critics. This is the same educational system which has been pointed to with justifiable pride, for scores of years, as the basis of our democratic society in which we all so firmly believed. The propaganda resulting from a satellite launching by the Russians was more effective than even they could have dared hope for. It caused our own leaders to violently attack our own institutions. What could be more rewarding? As a result our whole educational system is to be spun around in space on a predetermined orbit at the dictation of the Russian scientists by remote control.

From the top of the broth of criticism raised we skim off the prevalent proposal to out-Russian the Russians in dictating the amount of science and scientists that our schools should produce. From Washington comes proposals for tremendous support for more science in our schools. Education leaders, including state commissioners of education, have suggested the legislation of science teaching into the lower grades. Labor and industrial leaders suggest similar plans with emphasis on what they call basic education. Though most proposed programs do hint that some additional support should be given to education in other as-



pects, no mention is made of support for the humanities.

The leaders of the U.S.S.R. can and do regulate all of its society's resources for limited and special goals. Dictation of the educational system is only one item in their over-all program of direction. Certainly it must be evident to all that it would be impossible now to overcome any leadership that the Russians have gained by the limited expediency of our attempting to direct our educational system toward a military goal. (Which is what is being proposed though we may be reluctant to admit it.) Imposing an educational program—in America, Russia or anywhere else—aimed at developing the individual's knowledges and skills to be used wholly or primarily for the destruction of other humans is to violate the dignity and purpose of man—aside from any theological considerations. Do we want this for our children?

There is no question that we should re-evaluate our educational system, drain off the water, and develop our scientific studies and resources. Addition of more courses of any type means that some courses must be dropped from the already crowded curriculum. We can look for creative arts courses, which have been struggling for existence, to be dropped from the curriculum like radioactive potatoes. However, there must be maintained a balance between the practical and the cultural. The tenuous position in which man finds himself today results from years of unbridled scientific development without the checkrein of the humanities. This course of action has brought us to the point where it is questionable whether or not mankind shall survive the twentieth century. We are conscious that it is possible to initiate a chain reaction that will blast the monuments of our civilization into a holocaust of destruction which can never be repaired. At this very moment someone may be standing at the switch counting 10-9-8-7-6-5-4-3-2-1-BRRMMM!!

Even if bombs are never used for attack, eminent scientists already question the possibility of the beginnings of complete human destruction from genetic mutation, bone cancer and leukemia as a result of fall-out from past and present bomb testing. In a less spectacular, but very final manner the destruction of men by passenger car accidents continues to increase. This results from al-

lowing engineers to develop, and industry to promote, cars which are powered to travel twice as fast as the humane laws of man permit in this country.

It is a misunderstanding of what training is essential in educating a scientist to think that a crash program can be developed to teach the tricks and techniques of science and have, as a result, a productive, creative program of scientific developments.

Science and the humanities are mutually beneficial. All educated individuals must have an introduction to science along with the arts, literature and social studies. A democracy requires educated individuals to play leading and important roles in political, social, and business life as well as in science, and our schools must prepare *all* of them. Only short-sightedness could propose otherwise.

In selecting our curriculum courses we must think in terms of what is best for training students to become democratic Americans and citizens of the world, instead of in terms of what will most impress our allies and potential enemies, what is best for staying in office another term, and what will pay the largest dividend to the stockholders.

Our shortage is not so much in the number of scientists as in the number of individuals who are creative thinkers able to break out of the framework of conventional thought patterns, and leadership for those individuals. We need to develop an educational program where the student must use an experimental approach to problem solving; where the answers are not in the back of the book—or worse still in the back of the teacher; where a student is recognized for his own individual solution rather than for a solution which is valid only when it is similar to all other interpretations in the class; where problems are presented which require all students to come up with a different answer. Such a program is offered in creative arts education.

A program called "art" which is composed primarily of busy-work with crayons during free time periods (free time for both student and teacher) must not be confused with a creative art program conducted by a trained specialist in art education; a program which challenges the child as

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## THE ROLE OF ART EDUCATION IN PUBLIC SCHOOL PROGRAMS FOR ADULT LEARNING

BURTON WASSERMAN

During the last decade a widespread interest in art appears to have emerged. Following World War II, sales of art materials to non-professional users, museum and gallery attendance, purchases of reproductions, significant coverage of art news and events in national magazines, and enrollments in art education for adults have clearly risen and expanded. In examining these facts one is prompted to ask, "Why should increasing numbers of adults suddenly desire contact with creative and appreciative art experience?" Several answers to the question are suggested by certain factors generally at work in the culture. Stated very briefly, they are:

1. Tension and uncertainty, evident in local and world conditions, contribute a sense of urgency to the need people feel for living richly and fully. For many, art experience is an inherent part of their concept of qualitative living.
2. Increasing urbanization and industrialization are apparently producing unprecedented levels of social conformity and impersonalization. To balance these tendencies mature

adults seek experiences that are personalizing and individualizing; experiences that defy servitude to the will of a *lonely crowd*.

3. Reduction of work loads in the home and on the job as well as division of labor in industry precludes many individuals from devoting their whole selves creatively to their work. With increased leisure time at their disposal they want to realize their creative potentials, esthetically and otherwise.
4. Because the relatively high level of economic prosperity has permitted many to satisfy their desires for acquiring materials goods, they are now, to a considerable degree, interested in securing inner, personal satisfactions. Some find this in esthetic-creative pursuits.
5. Increasing longevity causes many adults to reach the years of late maturity without creative roles to play in their families, or because of retirement, their jobs. Consequently, they need to find other sources of creative experience.

In trying to fulfill these interests in art and needs for the satisfaction that comes from creative activity, numerous persons are turning to public school adult education programs for assistance and guidance. This should cause art educators to focus their attention on meeting the challenge that the rising tide of adult enrollments presents.

Art education for adults primarily exists for the purpose of bringing learners and teachers together in order to identify and actuate the role of art experience in mature life. To do this, teachers need to be concerned with certain short and long range goals.

Short range goals that may be immediately realized during learning sessions should include:

1. Providing worthwhile, personally satisfying adult recreation.
2. Helping adults fulfill their desires for creative and appreciative art experiences.
3. Teaching adults to perceive with greater sensitivity and intensity.
4. Guiding adults to understand design structure in order to organize form and materials.
5. Cultivating the adult's capacities to appreciate the processes and products of art activity with greater discrimination and insight.

6. Providing means by which the adult's needs for personal expression and/or construction of useful objects may be realized.
7. Familiarizing adults with opportunities for integrated personality growth and self-realization through art experiences.

The long range goals should include:

1. Leading adults to be concerned with securing individuation and self-liberation through participation in art activity.
2. Helping adults develop attitudes that attach importance to the esthetic and the creative in their lives.
3. Stimulating adults to lead their communities to
  - a. Have greater regard for art experiences by and for individuals.
  - b. More effectively comprehend the language of the plastic-visual arts.
  - c. Respect the role art may play as a unifying focus in social behaviour because of its ability to identify and place premium on important human ideals.

Unless these short and long range goals enter the art teacher's thinking, his plans and his teaching may fall far short of their potentialities. The best of goals and programs designed to implement them, however, are futile without the vital and dynamic leadership that a good art teacher is able to bring to the learning situation.

In identifying the good art teacher of adults, whether he has or has not been formally prepared to teach, several characteristics stand out. Roughly, they may be grouped into qualities he has as a person, qualities he has as an artist, and qualities he has as a teacher.

As a person a good art teacher tries to understand, and be sensitive to, the feelings and ideas of other adults. He is able to extend confidence and assurance because he has faith in the ability of people to learn. He is, above all, a mature person socially, emotionally, and intellectually. This maturity is evident in such factors as a consciousness of reality, a sense of responsibility, a lively curiosity, a sense of direction, and a unique personal identity.

As an artist the good art teacher is a creative person in his own right. Because of his background

and experience he is able to assist adult learners in formulating esthetically oriented goals. As an artist he can sympathize and identify with the learner's desires and needs for resolving problems. Because he is an artist-teacher he may guide the adult student in organizing materials for constructional or expressional purposes as well as guide him in evaluating the outcomes of his learning experiences according to esthetically valid criteria.

As a teacher the good art teacher is able to provide leadership to adults who want to learn. By establishing a common ground of interests and needs he works with the learning group to create an atmosphere conducive to the realization of their educational goals. With his own philosophy and experience as well as the group's interests as a guide, he and the group plan learning activities, implement the plans they make, and evaluate their progress in moving toward the goals.

Another characteristic shared by all good art teachers of adults is their desire for personal and professional growth. To achieve this they resort to such approaches as continuous personal art activity, advanced study, attendance at meetings designed to improve teaching ability, and participation in community esthetic-creative projects. Obviously, certain of these approaches are better suited to some than to others. None of them constitutes the perfect way to raise levels of instructional quality for all teachers but any one or several of them have been found to be of real value by almost all teachers.

Perhaps the area most deserving critical study in the art education of adults is the need for teachers to distinguish the general adult as a learner from elementary, secondary, and college or art school pupils and students. The adult is different. To teach him effectively, certain special considerations need to be taken into account in approaching him.

For example, while many adults come because they want to learn about art generally or some aspect of art specifically, others come, apparently for entirely other reasons. Their primary purpose may be a desire to mingle with people, make new friends, and/or simply get out of the house for an afternoon or evening during the week. If a teacher rejects learners because their interests and motives are not what the teacher would like them to be

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## EDITORIAL

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"what is" element. I have encountered the world.

All kinds of mental processes are not experiences which engage the sensibilities. This is obvious. Dreams have emotional and perhaps conceptual content, but they do not comprehend or apprehend anything whose existence is outside consciousness. A reflective experience like I am undergoing at the present is likewise not an experience of the sensibilities, for I, too, am apprehending nothing, comprehending nothing. I am only mulling over old experiences, trying to analyse and understand them. If the sense of encounter were not necessary to an authentic experience of the sensibilities, then it would be possible to have a poetry or a philosophy (provided these are classed as "works of sensibility") or complete subjectivity, of imagination run wild. No, the reality principle is essential. I will not give it up, and I reflect on the truth of Wallace Stevens' statement: "The structure of poetry is the structure of reality". It seems that here the sensibilities have their foundation.

But besides this element of "encounter" which I shall call the *Reality Principle*, other moments in the experience are pressing forward to be heard. True, there is a "what-is-ness" apprehended, but this "what-is-ness" is taken up in experience in manifold forms, and it is only there (in experience) that the forms are fused together to create the total depth and richness which we can call a "something." It might even be more correct to say that "experience" itself is the fusion of these forms. But what then are these moments in experience through which a "something" appears to me? It seems that the "something" makes its appearance in experience in three forms: in the *Form of Sense*, in the *Form of Thought* and in the *Form of Intuition*. It is only when these three forms are interfused that we can have the experience of a "something."

Let us examine these forms a little. Do I mean by the *Form of Sense*, the bare physiology of perception? Certainly not! I mean rather the impressions which physiological processes make when transforming themselves into psychological phenomena. It is only when sense traces its fleeting impressions on consciousness that the first form or shape is given to a "something". But the appear-

ance which "a something" would assume under the *Form of Sense* alone would be a barren appearance indeed. A Something must be taken up within the *Form of Thought* before its more authentic appearance can be comprehended. The *Form of Thought* is also difficult to define. I would not like to think of it as the Kantian faculty of imagination which imposes its own predetermined categories on the raw materials of existent things. It seems to me to be more like a reaching out of the rational part of the mind to grasp an aspect of the "something" with its own special capacity. In any event, whatever appearance a "something" finally has in the full experience of sensibility, its shape has been mediated by the mental act of conceptualizing.

But there is still the "Form of Intuition" to be examined. It is a form of reading, a reading of the "something" and a grasping of it through the medium of feeling or emotion. Feeling and emotion are not merely subjective acts as is often thought. They are an apprehension of the "something" in another of its manifold dimensions. Feeling is knowing, emotional response is cognitive response. The form of a "something," and therefore the form of the world, is apprehended through an intuitive process, which expresses itself in consciousness as emotion. And it is only when the "something" is finally taken up by the *Form of Intuition* that it appears in experience in all its depth and meaning; I might even say in all its rich splendor. Only at this point does it become an authentic existent thing for human consciousness.

Let me recapitulate a moment. I have interrogated an "experience of sensibility" and found four moments constituting its structure. The first is the *Reality Principle*, which is a fancy way of saying that consciousness encounters a "something". The next three moments are the form of apprehension or constitution which present this foreign "something" to consciousness in experience. But all has not yet been said, for Consciousness, in this process of experiencing, is no mere passive receptacle. It is a dynamic force waxing and waning as the intensity of the grasping of forms becomes either depleted or more intense. Consciousness fluctuates between the extremes of rudimentary animal perception on the one side, and the completely developed consciousness which apprehends the totality of existence on the other. With the concep-



tion of consciousness as a dynamic force moving between the poles of mute, stony dullness on the one hand and the full, rich and complete apprehension of all that "is" on the other hand, we come upon the problem of the "education of the sensibilities. This full development of consciousness to the limit of its potentiality for grasping existence is the ultimate task for any enterprise which might call itself an education of the sensibilities.

This full development of consciousness is well known among the philosophers. In Hegel's *Phenomenology*, it appears as the Absolute Mind. In Plato's *Symposium*, it is the ascent of the soul to the "good". In Spinoza's *Ethics*, it is "understanding the unity which exists between the mind and all of nature."

And now I have used the word "education", which I have been avoiding for so long. The education of the sensibilities is the education of consciousness to its fullest grasp of existence. How this education can ever be achieved is problematic. For the student, the path or program is as unique as his own personality; for the teacher, as Socrates has demonstrated, the role of the midwife is inevitable.

## INTERESTS,

(from Page 7)

essential for us to know his possibilities for adjustment, his abilities and inner urges, and the manner in which he is responding to his environment. We soon learn that much of his thinking responds to his surroundings by his senses of seeing, smelling, tasting, hearing, and feeling, and by such selective activities as reading, observing, experimenting, collecting, creating, appreciating, organizing, manipulating, acting, constructing, etc. Later, these activities may become truly fine expressions due to these interests which he has developed into skills.

The inner compulsion of the individual which we may call interest or drive, may be constant or transitory, and if properly fostered through the understanding teacher may develop into constructive self-direction. The teacher can be the one who has touched the 'spark' for exploratory and experimental work which may prove to be of inestimable worth as creative expression. As teachers, this may be carried on still further by challenging the students into more creative and critical thinking, with added problems to be solved. Since research in creativity has not been sufficient, it is difficult for us to know the complex nature of creativity. However, if sufficient study is given to note the individual's drives, interests, and emotional attitudes to his environment, we could possibly bring about greater achievement and appreciations for him and the society in which he lives. Interests and appreciations are closely interrelated, and require considerable research in art experiences so that the teacher may understand self-expression, and self-adjustment. We have found that the individual learns better if he has a rich variety of raw materials and tools with which to experiment and explore. It has been found by testing that young children's interests are related best with raw materials, such as, beans, blocks, metal, wood, sponges, and spools. In the use of the raw materials of learning through his senses, we note the inventiveness of the child. Such materials continue to hold interest with older children too. They prefer that material which requires manipulation and ingenious effort. Widely varying creative activities will help students to reach desirable goals.

Interest is an important part of learning, and

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when it is related to first hand experience it helps give the foundation for logical thinking and intelligent acting. But learning experiences for groups of students require techniques in which a teacher is skilled. Skillful instruction plays as important a role in the arts as in other educational areas. The varying abilities and interests of individuals need to be pulled together into cooperative undertakings that will permeate the student's developmental growth. These undertakings as groups benefit both the student and the group. Constantly we strive in a democracy to provide opportunities for interaction between individuals and groups.

Interests in art may persist through many influences. Some of these influences are from parents; some teachers' encouragement, or a teaching method for stimulating the student when his interests rise or fall. Methods and materials are many. Which ones of these will awaken a life-long interest that will end as a career, we do not know. As educators, we can only nurture the desirable interests which individuals have and, to do this, we must observe momentary interests of our students as well as the persistent interests. Constantly educators must be alert to see, to closely observe their

students, so that they can encourage them to see what inner drives they possess.

Resourceful educators who can give guidance and encouragement can help bring about new interests for all students, and when the interaction of the individual with his environment develops an individual with the best in human values, then, and only then, can we say we've done a good job of teaching.

The worth of a man is best expressed through his satisfaction in accomplishment which comes from creative activity. Our technological age has changed the role of manpower. It has become increasingly difficult for man to achieve a sense of worth. This technological age, with its precision, timing, and conformity has given man the feeling of loss of self. In our mass-produced social order, let us have greater study and research in all areas of art education, so that all individuals can be helped to achieve active participation in the intellectual, spiritual, and artistic life—a living culture for all people.

Let us be concerned that our cultural interests and spiritual life may not be subordinated as we face this scientific revival. Men can become wretched again as in the second World War if we put our trust in science rather than in humanity.



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**ROBOT, (from Page 9)**

he grows and matures; one which requires the learning of techniques, the gaining of knowledges, the development of appreciation and the acquisition of skills; one which stimulates creative thinking and expression, organization of materials and problem solving; one which develops appreciation of nature and the works of fellow humans of the past and present; one which is related to everyday living.

Little support has been given to art education as an educational tool for developing creative individuals. (It is heartening to note that Massachusetts Institute of Technology has recently published a book entitled "Art Education for Scientist and Engineer.")

State education departments have failed to recognize the value of training in the creative arts, and, with few exceptions, they do not require courses in this field in the public schools. As a result many of our top school administrators have been approved as principals and superintendents, and have earned doctoral degrees without having having had a single course in the creative arts. Obviously little support forthcomes from educational leaders with such a background limitation. When attempting to discuss art education with public school administrators, the usual introductory statement from them is "Art is something about which I know nothing." And this policy is being perpetuated so that those of their present students who will soon become school administrators shall be forced to make similar admissions about an area of study which they are supposedly supervising.

All children come to our schools with creative interest and ability. This is evident to those who observe youngsters in the early primary grades. They are anxious and able to create with any materials at hand. Give a child a piece of clay and he will, almost instinctively, begin to structure it into form. Paints are used expressively without any explanation of their possibilities or limitations. Scraps of wood become fashioned into houses, planes, boats, etc. Daily at dismissal each of these early graders, as they disgorge from school, can be seen carrying a work of child art to the waiting mothers. (This is true, almost without exception.) To them, at this level, school is synonymous with crea-

tive expression. Then suddenly something happens. At the third grade level we find that most youngsters in the average school have had their creative interest subdued or completely killed off by a system which seems to horizontalize our children. Most adults, who also began life without creative inhibitions, are eager to admit their limitations by using the old cliché "I couldn't draw a straight line with a ruler."

If the classroom teacher can get all of her students to reach a predetermined level as measured by a standardized achievement test, then she is recognized as having done a commendable job of instruction. In other words, it is assumed that if we can make all alike then we are educating. Art education makes an entirely different approach to personal development. The intent is to make each child develop his own potentialities as far as possible in his own way, so that the greater the difference in individual expression and achievement the more successful the program has been. This is the type of educational experience which tends to develop creative humans. From these the child learns to become discriminating, develops the power of selection, makes decisions and finds solutions. Through the internationally understood language of creative expression he becomes acquainted with other peoples and their cultures. (This is basic to successful international relations.) A child actively engaged in the creative process is working at his highest level of potentiality as it involves him mentally, emotionally and physically.

Few school administrators dare to face their PTAs without having an art program in the elementary school. However, this is too often only a program on paper without a staff, facilities or supplies to carry it out, and unsuspecting parents are not aware of the inadequacies. Art is not really being taught, art teaching needs an art teacher, and these specialists are simply not made available for most of our American students.

In general the grade teacher is responsible for teaching art. Adequate training, education, creative experience and a favorable attitude are prerequisites for the teaching of art and the average classroom teacher does not have them or the equivalent.

While some of our smaller and more enlightened communities have realized the importance of

creative experiences and have supported a program providing for them, our large cities, where the majority of our students attend school, have failed decidedly to finance art education to the extent of providing art rooms, facilities, and art teachers. Most states require at least four years of specialized training in art to become an art teacher—New York state requires five years for a permanent license. Yet, our students are taught art by classroom teachers who have little or no training in art, and often no interest.

All large U. S. cities have art educators on their staffs. However, the pupil-teacher ratio is so large that it is impossible to carry on anything like an adequate program. The elementary art staff in New York City is expected to provide the art education for numbers averaging over 50,000 pupils per staff member. The impossibility of this must be evident to the least experienced layman.

In contrast to this some smaller communities have developed outstanding art programs as an integral part of the development of creative individuals. Scarsdale, N. Y., for example, with one of the finest art programs in the country, has two resident art teachers in one of its elementary schools with an enrollment of 400 students. This school has two large arts and crafts studios in addition to self-contained classrooms, each fully equipped to carry on creative arts activities. As a result, the natural creative talents and interests with which all students begin their education, is recognized, appreciated, nourished, and developed, so that when these same students arrive at the secondary level 85% of them elect further studies in art. This is done in a school system where nearly every student pursues a college preparatory course.

Creativity is one of the unique qualities which human beings possess. When we urge the development of creativity in our children we are pleading to give them a chance to be more human. Is this too much to ask for our children? Is this a fair goal to set up for American education? If so, parents and educators must press with resistless intensity to insure that our children are provided with an opportunity for development as creative humans in the light of the extreme pressures being brought to bear for an imbalanced educational curriculum.



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**ADULT LEARNING,** (from Page 11)

he may fail in his first obligation—that is, to accept learners as they are. Once an adult is accepted, even one with a totally casual attitude toward art, the teacher should be capable of exciting him in the direction of sincere interest and desire for intense esthetic learning experiences.

The adult who comes motivated to secure art experience, or is stimulated by the teacher, is an important and comparatively rapid learner. He needs to have simple, easily completed assignments at the outset. These help build his confidence and enthusiasm for further learning because he senses satisfaction in successfully creating a piece of work in which he may take pride.

Adults, even more than young people, need to be encouraged frequently. They are especially resentful of hostile criticism since they are most afraid of “losing face” or of being found doing “the wrong thing”.


Because the adult's daily life is largely rooted in concrete reality he should not initially be approached with abstract generalizations about art. Instead he should be led to get his hands right into materials. Generalizations may best be drawn from finished created objects, afterward, during individual or group evaluations.

Adults appreciate an informal, though mature atmosphere within which to work. They like to have their adulthood respected. The art teacher needs to remember that while he may have the most art experience, he may not be the wisest or most learned person in the group. He should therefore try to stimulate participants to utilize their reservoir of adult experience in setting and working toward learning goals.

In planning learning sessions, the art teacher should seek learners' cooperation. Their interests and needs, as they express them, should form the point of departure for setting immediate aims. Because adults exhibit great individual differences in age, ability, interests, and backgrounds, these aims, as well as assignments designed to achieve them, should be differentiated. Likewise, instruction and evaluation should be as individual learner centered as the teacher can make them.

If a teacher fails, in his early meetings with adults, to exploit their stated or dormant interests in art, they will cease to attend. Since they are

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voluntary learners, neither attendance officers nor grades may coerce them into staying. Instruction must therefore be vital and dramatic in order to seize and hold the learner's attention and arouse his desire for further inquiry into the subject.

To teach effectively, art teachers need to make extensive use of all instructional techniques such as lectures, demonstrations, individual counseling, group discussions, film and slide presentations, group criticisms, and field trips. In addition, they should get to know learners by name, plan carefully, help learners achieve a sense of accomplishment and progress in their work, know the subject field thoroughly, and be able to get ideas and suggestions across simply and directly.

Evaluations of the teachers' instruction and the student's growth should be based upon the goals of art education for adults. To be effective, evaluating must be continuously and consistently made integral to the teaching-learning process. It should not be isolated and carried out at some terminal point. By then it may be too late to correct faults that may have been easier to modify and improve at an earlier stage.

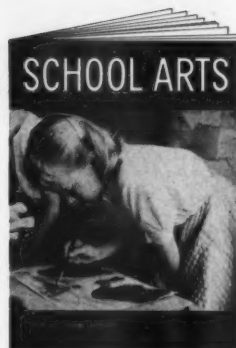
Though favorable signs like growing enrollments and expansion of opportunities in which adults may learn are gratifying to art teachers, several matters merit further careful study. Among them are:

1. Helping art teachers understand more clearly what the long and short range goals of art education for adults ought to be.

At present, many teachers are content to simply provide "how to do it" instructions for glorified busy work or they are satisfied to make ends of "art techniques" which should be utilized as means toward the realization of personal growth and esthetic understanding.

2. Raising the status of art education or adults.

Many see adult learning merely as a marginal fringe attached to education. While ways and means need to be continually devised to raise the status of art education generally, art education for adults is particularly in need of being elevated to a level of importance within the profession and before the public.



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3. Establishing respect for the adult learner's integrity.

Many art teachers of adults are highly accomplished professional or semi-professional artists, designers, or craftsmen. Unfortunately, some tend to impose their own approaches to material and form upon learners by placing premium upon the work of students when it reflects their own. This practice prevents adults from identifying a personal esthetic idiom—one uniquely suited to their own personal needs. To correct this abuse as well as stimulate teachers to better understand the adult learner, improved techniques are needed for encouraging in-service professional growth.

4. Preparing future art teachers.

Most potential art teachers now being prepared to enter the profession center their attention chiefly upon elementary, secondary, or higher education. Many of them, however, will also engage in some adult teaching. At present, no teachers college or school of education art department offers specialized study in the principles and problems of teaching art to adults. Such courses should be provided as an elective in graduate and undergraduate programs of preparation for art educators.

Though it is by no means complete, this listing identifies some current problems in the field. As such, it touches upon concerns that are especially in need of considerable attention at this time. As the movement grows and as art teachers of adults come together to pool their experiences, additional areas requiring further study and research will be identified.

For the present, at the very least, a major effort needs to be made to provide adults with educational services equal in quality to those afforded younger learners. Whether or not this and other proposals made here materialize will depend upon the level of leadership art teachers assert or fail to assert on this new frontier of learning.

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